CHAPTER III

GROWTH: POSSIBILITY OF DESIRE - FULFILMENT

3.1.0 Gender-acquisition, to an extent, confirms for the fictional artist his/her sexual identity. The development of the hero from the feminine through the masculine to fatherliness, and that of the heroine from the masculine through the feminine to motherliness establish a pattern of artist's growth in terms of gender. But the artist attains the possibility of desire-fulfilment through a network of certain crucial milestones in the artistic development in its wider context. An early awareness of artistic vocation, parental love, geographical preference and awakening constitute the major events in the artistic apprenticeship.

3.2.0 Growth or development, however, has now become a sexually disputed issue. Growth of the protagonist, as Abrams (1978:112-113), Hendley (1984:88), Bruford (1975:29), Buckley (1974:286-287) and others show, is the central concern of a Bildungsroman. The artist-novel which was initially derived from the Bildungsroman now enjoys, in the hands of such critics as Beebe and Huf, an identity of its own, as a genre; yet the growth of the artist is its pivotal motif. However, with psychological, literary and feminist
theories vying with one another to favor one sex over the other, the critics seem to align themselves mainly on two diverse lines of views regarding the possibility of artistic fulfilment or the growth of the artist.

3.2.1 The androcentric thinkers depend on the psychological category of the Oedipal to authenticate the possibility of (male) growth. The Oedipus is innermost in the development of the child as it is the first sexual impulse which has to be fully resolved only later in adult life when the subject re-discovers the opposite-sexed 'parent' so as to possess her/him. But the major psychoanalysts like Freud, Lacan, Mahlendorf and others maintain that the woman has only an incomplete Oedipal transition which in turn prevents the female from becoming a fully grown artistic personality.

3.2.2 The gynocentric critics attempt to re-allocate the possibility of artistic growth to the female by rejecting the Oedipal structure of growth as inapplicable to the female's special situation. Susan Gubar, Linda Huf, Grace Stewart and others reinstate the early daughter-mother relationship as the potential space for a female's realization of artistic vocation. This space of the Imaginary, according to the French feminists, re-lives the Mirror stage, generating greater possibilities for the
female artists than for the male ones. Thus, in the feminist rhetoric, the male is exiled from the advantage of an authentic artistic development.

3.2.3 Both the male-centered and the feminist critics assert the child's parental relationship as the most determining factor in his/her (artistic) development. One's mother is said to be playing a crucial role in having to provide the subject with either a stage to escape from (in case of a boy), or a stage to stay back in pleasure (in case of a girl). But father is an object of hate for the boy, while he seems to deserve no special attention in a girl's development. As a result, in fiction, the male's rejection of the father is more of silence and repression (father as psychological problem), while the female is comparatively voiced (father as sociological or cultural problem) in her rebellion against him (actual or figurative). In the protagonist's relationship with the mother, on the other hand, the male's is characterized by the typical "guilt of Oedipus" (Freud 1938a:308) while the female's is fearless or guiltless. This situation leads to two kinds of responses in the artist in the form of diverse geographical preferences - male's journey (away) to city, and female's (back) to country.
3.3.0 The first important point in examining the polemic of these diverse positions in the artist-novels is the protagonist's vocation for artistic life. Many of the artist-heroes and artist-heroines seem to try first the outer possibilities of their life before they realize what their actual, inner necessities are. However, no artist is at ease with a formal or institutional education, though every one of them is eager to undergo an apprenticeship befitting his or her particular call. Almost all of them take male as well as female educators to train them. But the perceptible difference between the male and the female artistic calls lies in the fact that while the male aspires to produce something new, taking 'woman' herself as an educating experience, the female artist seeks to perform something novel through her self, and make, at the same time, the male characters approve of her genius.

3.3.1.1 The heroes of Kunstlerromane are attracted to different kinds of artistic vocation. The 'ivory tower' observer of The Sacred Fount, with his extraordinary interest in fellow-creatures, thinks that it is open to him "to judge what other people did" (SF:23). He is particularly preoccupied with an urge to know the causes of depletion of artistic growth through sexual desire. The hero in Martin Eden is, by nature, powerful of thought and sensibility, and the creative spirit is restive and urgent
in him. Eventually he learns "the anatomy of beauty" (ME:180) and acquires a strong confidence to attempt essays and short stories. Eugene Witla of The "Genius", who is initially uncertain of his possibilities, works as a newspaper reporter, advertising agent, store-keeper, magazine illustrator and newspaper artist. There are many ups and downs in his personal life before he is "in complete possession of his faculties" (TG:732), and resumes, in the end, his favorite painting. George Willard of Winesburg, Ohio is a newspaper reporter. He would perhaps become a story-teller like Anderson himself. The absence of an overt reference to this in George's story may be due to the fact that the author himself was reportedly afraid of the social and conventional notions regarding an artist - that he is criminal, insane, childish and feminine (Klein 1977:44-49). In This Side of Paradise, when Amorey Blaine is only five years old he has "a facile imaginative mind" (TSP:4). But he decides that he would never become a mechanical or scientific genius. Instead he is described to be a literary genius and a literary bird. Gordon of Mosquitoes who engages himself in "splendid and timeless beauty" (M:280) is a sculptor. Arthur Fidelman of Malamud's artist-novel, initially, thinks that he is specially talented to make critical studies of artists like Giotto. But after his chapter on Giotto is stolen away, he begins to feel the
"kind of excitement ... perfect may be for a creative artist, but less so for a critic" (PF:12). He, thus, in the words of Irving Malin, "is no longer confined in ivory-tower criticism; he visits movies, shops, and 'real' corners" (Malin 1980:124). Thus Martin Eden, George Willard and Amory Blaine are writers, Eugene Witla is a painter, Gordon a sculptor and James's protagonist is a detached observer while Fidelmen is a practical 'sacred fount' artist engaged in painting and sculpture-work.

3.3.1.2 The artist-heroes undergo different kinds of training and self-cultivation. The hero of The Sacred Fount engages himself in exchanging of ideas through discussions and arguments. He is thus "considerably schooled" by the weekend party at Newmarch (SF:130). Martin Eden resorts to self-discipline by reading books on psychology, philosophy and rhetoric. Similarly, Eugene Witla of The "Genius" makes a personal reading of Kant, Hegel, Hardy, Huxley and others and also goes to an art-school in Chicago. George Willard of Winesburg, Ohio takes his training not from reading literature and philosophy, but from the experiences of the elders in his town. Doctor Parcival with his tales, Joe Welling with his suggestions for impressive news-items, Wash Williams with his exhortations to hate women, and Tom Foster with his recommendation for artistic detachment
provide themselves to be effective educators to George Willard, the reporter on *Winesburg Eagle*, who has already begun "to wake up" (WO:31). The artist-hero of *This Side of Paradise* goes to various schools and colleges for formal education. Many of his acquaintances and his experience at war-front provide him with no small education. Rose Adrienne Gallo supports Fitzgerald who says that preceding and following the first World War, "'... no one else [but himself], could have written so searchingly the story of the youth of our generation'" (cited in Gallo 1978:146). But Gordon of *Mosquitoes* is against institutional education, for to him the teachers are merely "a bunch of brokendown preachers" (M:99). Instead, he serves his apprenticeship in a yachting party in which "the constallations of characters surrounding him" provide him with varied experiences (Bassett 1980:52). Similarly, Arthur Fidelman depends on his life-experience for learning rather than on the formal schools where pupils can only ask questions without answers ever being given. Generally, formal and institutional education is not appealing to the artist-heroes.

3.3.1.3 An important feature of the artistic call of the hero is the role played by women in 'educating' and certifying him in his vocation. The innermost desire of the protagonist of *The Sacred Fount* in his probing and theorizing is his urge to know "who is paying for Mrs.
Server", the woman of his choice (SF:51). In this endeavor, he is specially assisted by Mrs. Briss who declares that she would fight by his side and they could compare and exchange findings and methods. It is his feeling of inferiority to Ruth Morse, his love, that precipitates the hero in Martin Eden to embark on a programme of self-cultivation. He is at ease with himself only when he reaches the state in which "his interpretations were far more frequently correct than hers" (ME:64). Eugene Witla in The "Genius" finds his acquaintances like Miriam Finch "as good as a school to him" who "frankly confessed to him that she considered him a genius ..." (TG:153). Similarly, George Willard of Winesburg, Ohio seriously begins to educate himself to bring out "the young within the writer" only when his teacher Kate Swift has "recognized the spark of genius ..." in him (Wo:192). What encourages most the hero in This Side of Paradise are the words of Isabelle: "... you can write better than anybody else ..." (TSP:102). It is in Mrs. Maurier's yacht, Gordon of Mosquitoes undergoes his apprenticeship. In Pictures of Fidelman Esmeralda's words, "... you have a lot to learn " (PF:124) appeal to Fidelman greatly because she "seemed interested in ... [him] as an artist" (PF:104). Thus 'woman' is not only a factor of experience to the artist-hero but even a source of encouragement and approval for his artistic vocation. It is
as if the male artist has primarily to impress the fair sex by his ingenuity and genius, rather than the society in general.

3.3.2.1 Comparatively, in a wider sense, the artist-heroines are attracted to 'performing' arts rather than the fine arts of male artists. In *The Story of Avis*, when Philip Ostrander's profession is only "a glorious solution of inglorious personal difficulties" (SA:90), Avis hears her vocation from what is meant by her being 'Avis' Dobell. She decides to be a painter. Edna Pontellier of *The Awakening* also decides to be a painter and ",... to wake up after all, even to suffer, rather than to remain a dupe to illusion all one's life'" (TA:120). For she realizes that the family is "a responsibility which she had blindly assumed and for which fate had not fitted her" (TA:20). In *A Woman of Genius*, Olivia May as a young girl used to abound in dramatic imaginings. By this "budding instinct of beauty" (WG:47) she is able to see everything in connection with the Shining Destiny toward which she moves so that she would become a stage-actress. Willa Cather, who believes that "'An artist is a child always but a child is not always an artist''(cited in Slote 1966:149), presents her heroine whose vocation to become a "'Künstlerisch!'" (SL:357) is revealed to her from a very early age. But the heroine of
Save Me the Waltz is "too old" (SW:113) when she begins her training in ballet though she had been in her childhood very sensitive to waltzes and the smell of ripe pears. Mick Kelly of The Heart Is a Lonely Hunter is called to be a musician. Her job in the ten-cent store is "like she had been trapped into something" (HLH:457). She knows that she is going to be an inventor of some kind, for nearly all the time there is a piano piece or other music going on in the back of her mind. The scholarship-girl of The Bell Jar resembles Plath herself who "had been a child prodigy ... winning ... scholarships all the way, straight A's ... and prizes for everything" (Alvarez 1972:6-7). Esther Greenwood dreams of becoming a publisher, fiction editor, poet or a novelist. Thus, women are also called to vocations as varied as painting, writing, acting, dancing singing and composing.

3.3.2.2 However, the artist-heroines are wary of institutional education though all of them undergo an apprenticeship suitable to their respective vocation. Their educators include men and women. Avis Dobell of The Story of Avis takes lessons from the European masters, Francesco Saverio Altamura and Thomas Couture. But what educates her more effectively are "the elemental loves of kin and country [which] had been stirred in her to the finest fibre of their wide-reaching roots" (SA:77). Edna Pontellier of The
Awakening "received instructions from both men and women; in some instances from the children" (TA:29). Olivia May of A Woman of Genius begins her self-cultivation by acting out with her friends illustrations from famous stories. Poor financial means and a very young sister to be looked after put an end to her formal schooling. But she continues to read private collection, attend elocution classes and becomes "letter perfect" (WG:86). In The Song of the Lark it is the piano teacher, Andor Harsanyi who makes the timely discovery that Thea's real vocation is "for the voice, not for the piano" (SL:476). She also goes abroad for musical training. As a girl, the heroine of Save Me the Waltz is reluctant to go to school, but later takes lessons in ballet from Russian female teachers. In Heart Is a Lonely Hunter, the poverty-stricken heroine can only dream of Beethoven and Mozart to be her teachers. In her situation, even a radio is a means of education. But Esther Greenwood of The Bell Jar is "apprenticed to the best editor on an intellectual fashion magazine" (BJ:34-35). Like the artist-heroes, the heroines too require 'education' in order to perfect and define their artistic calls.

3.3.2.3 Though 'man' is not particularly the female redemptive element, the artist-heroine wants to assert her call by the approval of men. In The Story of Avis, the
Harmouth painting teacher Frederic Maynard certifies and blesses Avis Dobell in her artistic endeavor. The people who assemble around Edna's table in The Awakening appreciate her individual talent. In A Woman of Genius, Olivia May's successful acting is very much extolled by the audience and commended by famous theater managers. In The Song of the Lark, Andor Harsanyi exclaims in full praise of Thea: "'Enough voice and talent and beauty, enough physical power. And such a noble, noble style!'" (SL:696). In Save Me the Waltz, the ballerina is praised by her teachers as well as the daily newspapers as "a competent dancer" and a "promise", while she sends the paper clippings to her husband to surprise him. The optimistic note in the end of The Heart Is a Lonely Hunter that the things would "turn out O.K. May be she would get a chance soon" (HLH:493) implies that even Mick Kelly is going to be a successful artist who, in the words of Linda Huf, "conforms in character and conflict to the type of the creative heroine" (Huf 1983:11). The heroine of The Bell Jar, who writes essays, stories, poems and fashion blurbs and stands always successful in competitions, has only to wait for real experiences to become an established artist. But that the heroines have artistic vocation is a fact that even men are made to acknowledge.
3.4.0 Taking up next the hero's and heroine's parental relationship for analysis one can see that the young male artist-protagonist who identifies himself with the father sexually, thereby desiring the mother or mother-figure conforms to the much-acclaimed Oedipal structure. The hero's actual or figurative fathers are presented as having only little closeness with him. His typical Oedipal complex surges up mostly in the form of guilt whenever he reaches out for a woman. This desire for 'mother' can be seen as projected in his desire for his sweetheart or even for the mother-figures. The young artist-heroine, on the other hand, identifies herself with the mother or mother-figures sexually thereby aspiring, in pleasure, to become better than they are. She sees the father or father-figures as unfavorable outsiders, or at times helpful others. It is noteworthy in this context that the heroine's desire for father flares up chiefly when he is dead and gone. But she is never guilty, but rather fearless in her relationship with the opposite sex.

3.4.1.1 The artist-heroes who are convinced of their vocation begin to imbibe experience first from the family where they are particularly attached to their mothers. Though George Willard of Winesburg, Ohio is exhorted by his father to wake up, there is between Elizabeth Willard and her son a "bond of sympathy" (WO:25). More specially,
George's habit of talking aloud to himself gives his mother a peculiar pleasure. Amory Blaine of This Side of Paradise inherits from his father a tendency to waver at crucial moments and from his father-figure, Monsignor Darcy, a spirit of renunciation. But his mother, Beatrice, is his "delightful companion" (TSP:3-4) whose sight fills "him with a sudden great pride of her" (TSP:21). Eventually she becomes his scale of measuring the desirability of his girlfriends. In Pictures of Fidelman, though Fidelman and his father-figure Shimon Susskind are "mirrored" to one another, his primary preoccupation is with his masterpiece "Mother and Son". His filial attachment toward his sister also takes the transformation in his work as "Brother and Sister".

3.4.1.2 Artist-hero's Oedipal relationship is sometimes expressed through his mother-figures. Mr. and Mrs. Brisses appear to be the parental figures of the protagonist of The Sacred Fount. When Mr. Briss looks extraordinarily old, there are tears in the hero's eyes. But the artist engages himself earnestly in long dialogues with Mrs. Briss. Similarly Mosquitoes offers Gordon a mother-figure in Mrs. Maurier who is presented from a sensuous angle: "Mrs. Maurier ... dragged a garment shapelessly across her recently uncorseted breast, as women do .... her breast and
chins billowed unconfined" (M:239). But the fathers/father-figures are presented as unfavorable to the children. Jenny's father is very angry with her for absenting herself from the house and her lover Pete is ruthlessly scolded by his resentful 'fatherly' brother.

3.4.1.3 At times the love-affair provides the hero with a scene for Oedipal attachment with the mother. The hero in Martin Eden looks for maternal pity and tenderness from his love, Ruth Morse. Martin seems to be "such a boy" to Ruth who is three years older than himself. The "pressure of her hand on his ... is the pitying mother-hand for the hurt-child" (ME:250), though Martin seeks paternal encouragement from the illfated poet Russ Brissenden. Similarly, "as though he was a little child", (TG:708) Eugene Witla of The "Genius" confides of himself to his love Angela Blue who is much older than himself.

3.4.1.4 But the most noticeable aspect of the hero's attachment with the mother/mother-figure is his sense of guilt and fear which is a characteristic feature of the typical Oedipus complex. The hero of The Sacred Fount, for instance, feels guilty for invading the secret corner of the lovers' privacy. He is afraid he has "sinned" in prying into whether Mr. and Mrs. Brisses "mated or mingled, lived together in intimacy" (SF:24). He also suspects if his
inquisitiveness is too much of the ignoble detective and keyhole. Martin Eden writes indecent and obscene poetry addressed to his sister. Even his suicide, according to Charles N. Watson, Jr., "is a figurative return to the mother ... " made through the regressive porthole of the ship (Watson, Jr. 1983:156). Eugene Witla of The "Genius" suffers the anxiety of sexual over-indulgence and often fears punishment from the Father: "He would be punished for his evil thoughts ... His sins, all these terrible deeds would be coming home to him" (TG:718). Donald Pizer who notices the difference in the relationship between Eugene and Angela - "he by sorrow and guilt, and she by love and hate" - thinks that in The "Genius", Dreiser "does dramatize the powerful shaping influence of his home and his mother upon him in the guise of Eugene's desire for Angela ... " (Pizer 1976:144). While Amory Blaine of This Side of Paradise "does not grieve consciously for his father" (Hoffman 1978:179-180), at the mother's death, George Willard in Winesburg, Ohio "turned and looked guilty as though afraid" (WO:283). It shall be mentioned here that, according to David Stouck, the death of Sherwood Anderson's mother caused the persistent preoccupation with death in his fiction (Stouck 1977:527). But as in the case of Amory, the artist-heroes do not feel sorry for the death of their fathers. But a sudden revulsion, disgust and loathing for
having kissed Myra seizes Amory Blaine. Reminding one of the 'sacred fount' observer's guilty hide-and-seeks and keyholes, Gordon of Mosquitoes indulges in continuous absences and appearances. It is through a forced psychoanalysis, Fidelman gets at least a partial liberation from the guilt and shame attached to his desire for his mother and sister. However, the artistic significance of the male Oedipus complex need to be mentioned. According to Ann Rosalind Jones, Kristeva believed that the artists like Joyce, Mallarme and Artaud,

... rather than giving up their blissful infantile fusion with their mothers, their orality and anality, re-experience such jouissances subconsciously and set them into play by constructing texts ... (Jones 1985:87).

3.4.2.1 There is a qualitative difference in the attitude of the artist-heroines towards their parents. Most importantly, they are not attached to their opposite-sexed parent, unlike the artist-heroes. According to Cora Kaplan, when the heroine, whose mother is dead and gone years back, does not have to 'give up' her father to the mother, it creates the unique female Oedipal situation (Kaplan 1985:148). Some of the artist-heroines even hate or rebel against their fathers. They just abhor the idea of guilt and shame. Even among the conflicting impulses of Edna in
The Awakening, "there was neither shame nor remorse" (TA:90). Olivia May of A Woman of Genius despises any "guilty sense" and "repentence" (WG:17,27). By discovering her own divine powers named as Snockerty, Olivia challenges the earliest ideal in her life: what would have been as suitable behavior to her father. With her father's death, she is happy that a man's point of view has disappeared from her. In The Song of the Lark Thea Kronborg defies her father who disallows a room of her own or insists on her singing at the church choir. Mick Kelly of The Heart Is a Lonely Hunter views her father as "a real separate person" (HLH:241). Even when she feels a sense of wrong in following John Singer secretly, she dismisses it immediately, thinking it to be the dark guilt of the male order. In The Bell Jar, Esther wants to distinguish between "a sham" and a "real father" (BJ:35).

3.4.2.2 But even when they are attached to the fathers/father-figures, the artist-heroines seem to be free from guilt or shame. Instead, they display an uninhibited love towards the male parents. In The Story of Avis, for instance, the heroine is appreciated by her father for her resemblance to her mother. Hegel Dobell even confides in Avis the causes for the professional failure of her husband. Edna Pontellier of The Awakening too does not find it necessary to 'give up' her father. Instead she has "'a
deep filial attachment" towards him and, by drawing him on her canvas, she feels as "thoroughly acquainted with him" (TA:74). While Mahlendorf considers Robert Lebrun as Edna's "fatherly muse" (Mahlendorf 1985:148), Pat Shaw sees only "maternal patience" and "mother-son implication" in their relationship (Shaw 1990:65-66). That is to say, a typical Oedipal situation, with its sexual connotation seems to lack in the heroine's life. For instance, in _The Song of the Lark_, though Thea Kronborg yearns for Doctor Howard Archie's support "with greedy affection" (SL:298), she defines the relationship as: "'He is almost like my father ...'" (SL:592). In _Save Me the Waltz_, the erudite father never comprehends his artist-daughter. Nevertheless, with her father's death, Alabama feels "an overwhelming sense of loss" of life's "last resource" (SW:197,195). In _The Bell Jar_, Esther Greenwood considers herself as her father's favorite daughter and displays a closeness more immediate than many other artist-heroines feel. Many critics try to identify her 'desire' for father with Plath's own attitude which they term as Electra complex (Bundtzen 1983:134), for they think that Plath has desired to become like her father (Schwartz and Bolas 1972:156) or to join him through death (Alvarez 1970:19). They do not however seem to notice the fact that Esther's father is no more since years back and she faces no rival to form the typical Oedipal triangle.
3.4.2.3 At the same time, the artist-heroines are attached more closely to their mothers than to their fathers. There is almost always a sexual and professional identification between the daughter and the mother. In *The Story of Avis*, the heroine's mother wished to become an actress but was prevented from its realization, ironically, by her marriage with an intellectual man. Avis remembers her as a woman of rare penetration into human nature. Between the mother and the daughter there existed "that instinctive assurance of sympathy and impulse of confidence, which ... a mother feels" (SA:24). In *The Awakening*, Mademoiselle Reisz ardently encourages Edna in her artistic endeavor. The heroine entrusts her children's upbringing in the hands of her mother-in-law rather than her own husband. In *A Woman of Genius*, Olivia May enjoys a deep companionship with her mother who does not bother her with any definite pattern of behavior. Learning from her mother the importance of truth, purity and motherly renunciation, Olivia feels that they deeply "ranged together" (WG:51). It is the same kind of relationship one finds between the daughter and the mother in *The Song of the Lark*. While, "their framework, their foundation, was very much the same" (SL:637), Thea's foster-mother, aunt Tillie's romantic imagination becomes realized of its own artistic possibilities through her niece. Similarly, in *Save Me the Waltz*, Alabama remembers "how it
felt to be close to her mother!" (SW:201). Alabama is always pleased to be a part of the tradition which her mother represents. Showing similar kind of fondness, Portia in The Heart Is a Lonely Hunter, who "mothers all of the Kelly children ..." (McDowell 1980:40), exclaims about Mick: "I haves a funny feeling about that child ... Mick puzzle me sometimes. But still I fond of her" (HLH:225). Esther Greenwood of The Bell Jar fears biological motherhood, but earnestly desires motherly affection from her mother, and other mother-figures like Mrs. Bannister, the hospital nurse, the pregnant Dodo Conway, the apprentice Jay Cee, and the novelist Philomena Guinea. Thus, though the artist-heroes and artist-heroines are attached, alike, to their mothers, the absence of shame and guilt (towards either the like-sexed or the opposite-sexed parent) render the heroines' relationship with the parents substantially different from that of the heroes.

3.5.0 The two kinds of parental relationship in the male and the female texts seem to determine two kinds of locale where the artist-protagonists direct themselves to. The guilt of the male, caused perhaps by the presence of a threatening father in the Oedipal context, induces him to escape to a geographical site, namely, city where he would be civilized, become equal with the father and prove
himself worthy of 'wedding (another) mother'. In fact, moving to the city is an important characteristic of the male Bildungsroman as Buckley's (1974:20) and Hendley's (1984:89-90) studies manifest. On the other hand, since the heroine experiences no Oedipus as threat, her departure for the city, which is mainly to gain artistic training, is only temporary. Some feminists affirm that the developmental heroine cannot ever leave 'home' (Abel, et al 1983:8). Therefore, while the hero's escape to the city is final, the heroine makes some sort of a come-back to the country where she would be natural-ized.

3.5.1.1 The departure from the country to a city is a uniform feature in the development of the artist-hero. Most of the artist-heroes feel constricted in the country or the small town, and the escape to the city is almost final with them. To Eugene Witla of *The Genius*, Alexandria, his own hometown, becomes a dreary place while Chicago is discovered to be a wonder-city. Therefore he decides that he would never come back to the "country place [which] meant little or nothing to him" (TG:176). In *Winesburg, Ohio*, George Willard is urged by his mother to go to the city and make money. As he finally departs for Chicago, Winesburg loses all its significance for him except that it forms a vague background to realize the dreams of his manhood. Amory Blaine of *This Side of Paradise* is educated in New York and
other cities. He too experiences that the magnificence of life can be realized "more in the city" than in the country (TSP:159). Similarly, the hero of *Pictures of Fidelman* seeks liberation from provincial influence through an year-long tour in Rome, Florence, Siena, Assisi, Padua and Venice.

3.5.1.2 The artist-heroes may also search for different locales other than city, which nevertheless provide them with the similar advantages of a city. Thus the house party at Newmarch in *The Sacred Fount* presents the protagonist a place of charm or his journey's crown and therefore, to return from it, would mean a "blankness" to him (SF:151). It is the sea which the artist-hero in *Martin Eden* leaves behind in order to come to the land of culture and learning. On the other hand, Gordon of *Mosquitoes* is seen leaving the land for the sea in order to be apprenticed on "board ship" (Bassett 1980:55). Nevertheless, Gordon is very much attracted by the glow of the city and he feels "sufficient unto himself in the city" (H:129). Whether the departure is to the land or to the sea, the escape from the country and a comfortable settling at a locale that provides one with city-experience are always unmistakably found in the journey part of the hero's development.
3.5.1.3 One of the chief advantages the artist-hero expects in the city is the right atmosphere for learning and self-cultivation. The protagonist of The Sacred Fount is attracted to Newmarch as it is a "great asylum of the finer wit" (SF:78). Martin Eden who is a sailor and considers himself a "wild man" comes to the land primarily to become "a civilized man" (ME:15). Eugene Witla of The "Genius" goes to cities because he can avail himself of the art-schools and studios in New York and Chicago. George Willard of Winesburg, Ohio has already seen that the small-town delimits the experience of many an artist staying in it. The formal education of Amory Blaine in This Side of Paradise and the informal apprenticeship of Gordon in Mosquitoes and the life-experiences of the hero in Pictures of Fidelman are lavished on them outside the country and provincial towns.

3.5.1.4 However, the most important charm of the city for the hero consists in the atmosphere of liberation from the psychological fixation in Oedipal desire for mother and a simultaneous availability of other women, comparatively with no restriction. In The Sacred Fount as well as in many other works, Henry James makes many of his characters flock to the city (Lesser 1989:178). What expediates the education of Martin Eden is the lily-pale woman of the land of culture, sitting beside him. Martin's "transvaluation of
values ... [basically denotes] the same light that shines in all men's eyes when the desire of love is upon them" (ME: 54). The imposing stature of the city in The "Genius" can be seen in terms of Witla's seduction of women in the manner of a Faustian artist who "seduces Marguerite in the new world gardern ..." (Riggio 1977: 128). In the city, the artist-heroes feel secure like George Willard of the Winesburg, Ohio, who happily thinks that he would be unknown and be paid no attention to, in the city. But to remain in the small-town is to be like Wash Williams who could not get his mother killed in his imagination or like Enoch Robinson who stays to be a child without worldly development. The mother's influence in Amory Blaine of This Side of Paradise effects a thick overlay of Beatrice in his personality. However, his education in city-schools has at last "very painfully drilled Beatrice out of him ... " (TSP: 35). In a similar fashion the advanced 'educational' methods like psychoanalysis expel from Fidelman the compelling influences of his mother and sister. This helps him to enjoy Florentine and other cities "ravaged" through a spree of sexual indulgence. Similarly one can find in Mosquitoes Gordon, Fairchild and the Semitic man walking in the dark city, along its dark streets, in search of harlots.
To be sure, some of the artist-heroines also move to the city, but the purpose is primarily the artistic training. However none of them feels comfortable with the life in the city. Avis Dobell of _The Story of Avis_ goes to a few cities in France and Italy for taking lessons in painting. But she does not find them as seductive and stimulating as the country of Harmouth. The actress-heroine of _A Woman of Genius_ goes to the cities like Chicago and New York for performances, but she finds the life there a "trouble" and these cities as "bitter rivals" to Taylorville (WG 308: 71). Thea Kronborg of _The Song of the Lark_ takes her training in music from the masters who live in Chicago, Jersey city and also many cities in Germany. But "Thea got no city consciousness" (SL:463). Marriage compels Alabama Beggs of _Save Me the Waltz_ to move with her husband to New York. But she realizes soon that the people in New York as well as Paris are unhappy and lonely. In _The Bell Jar_ Esther Greenwood becomes almost a "neurotic" by having "wanted to live in the country and the city both ..." (BJ:104). City with its association of psychiatric asylums and electrotherapy is a nightmare for her. For, to her, city and the country are "two mutually exclusive things" (ibid.). In a sense, Esther suffers, in the words of Blanche H. Gelfant, continuous "traumatic dislocations" (Gelfant 1984:70). Mick Kelly of _The Heart Is a Lonely
Hunter remains where she is, while the men are dispersed to the city, in the end of her story. Similarly, Edna Pontellier of *The Awakening* remains in the same village against the general expectation that she would move to New York, Iberville, or Mississippi. For she had found that the person who goes to city has to work "'like a machine'" (TA:108).

3.5.2.2 On the other hand, the artist-heroines come back to the country with great enthusiasm and happiness. After artistic training, Avis Dobell of *The Story of Avis* returns to Harmouth as "The elemental loves of kin and country had been stirred in her to the finest fibre of their wide-reaching roots" (SA:77). The country for Edna Pontellier of *The Awakening* is almost synonymous with "freedom" (TA:77). In fact, Natchitoches parish, claims Barbara H. Solomon, is to Kate Chopin what Yoknapatawpa is to William Faulkner (Solomon 1976:xi). Edna builds her cottage "at the far end of the village" (TA:38). Whether it is in Taylorville, or her husband's place, Hoggleston, Olivia May of *A Woman of Genius* is always on the look-out for "untutored pastures" and the "farming community" (WG:128). After the professional training and artistic success, Thea Kronborg of *The Song of the Lark* is glad to settle down in her honest country of Moonstone again. Towards the end of her story, Alabama Beggs of *Save Me the Waltz* returns to her original
country and rents a house near the cottage of her parents, where flowers, bushes and shrubs grow in plenty. For her sexual initiation, Mick Kelly of *The Heart Is a Lonely Hunter* chooses a country place that abounds in creeks, pine trees, breeze and quiet woods. Similarly Esther Greenwood of *The Bell Jar* wishes to live in a country villa with small kids, pigs and chickens, or at least to move to a hospital that has "grounds and golf courses and gardens, like a country club" (BJ:209).

3.5.2.3 Even in situations in which the artist-heroines cannot make the geographical movement toward the country, they at least try to carry their original country-experience within them. For instance, when Olivia May of *A Woman of Genius* takes up her career, she is proud to associate her identity with her experiences gained from the Hadley's pasture and McGee children in Taylorville, all now "to be going on the stage" (WG:187). As far as Thea Kronborg of *The Song of the Lark* is concerned, her "'scale of values will always be the Moonstone scale!'" (SL:604). Even when she moves to New York and Paris, Alabama Beggs of *Save Me the Waltz* carries within her the taste for "the scent of lemon, the rustle of black foliage, [and] clouds of moths" (SW:72). Thus, because of the particular geographical preference of the artist-heroine for the country, it can be
said, in the words of Elizabeth Stuart Phelps, that "'The woman's personal identity is a vast undiscovered country ...'" (cited in Kessler 1985:xviii).

3.6.0 The two kinds of locale, city and country, which are primarily related to the protagonists' response to parental love, also provide them with the necessary scenes of artistic awakening. An artist's awakening or initiation, like the fatherliness/motherliness in gender acquisition, is the apex of his/her growth. But one can notice a few significant differences between the male and the female awakenings. In the male experience, the old Oedipal desire for mother is re-born with an artistic dimension, while his woman (of his conception) is the object of his desire without which his sex/text seems impossible to be fulfilled. The most important factor that distinguishes the female awakening from that of the male is that the female does not take the opposite sex as her epiphanic object. As she is awakened to the role of an 'artistic mother' having compassion for the entire suffering world, the multitude becomes her children awaiting her nursing and nurturance.

3.6.1.1 The awakening of the artist-hero, which may be known under different names, is chiefly characterized by the presence of a woman as an epiphanic object. What triggers off the quest of the narrator-protagonist of The Sacred
Fount is Mrs. Grace Brissenden's remark that Lady John is in the protection of Mr. Guy Brissenden. This initiates him into an incessant and irrepressible desire to know the 'why' of the coupling, rejuvenation and depletion of the partners of a love-affair. This also provides him with many occasions for being "overtaken by a mild artistic glow" (SF:83), throughout his story. In Martin Eden, Ruth Morse awakens the hero to the appreciation of female body which Martin realizes to be even an "emanation" and "crystalization" of her soul (ME:23). Embracing Stella Appleton, Eugene Witla of The "Genius" experiences a new fire of youth in him. The incident also "awakened a tremendous passion" in him (TG:20). What these artist-heroes are awakened into, as 'artistic glow' or 'passion', is experienced by George Willard of Winesburg, Ohio as "sophistication" in which Helen White initiates him to the "beauty of womanhood" (WO:288). Amory Blaine in This Side of Paradise seems to have awakened to the beauty of womanhood of his own mother, which is revealed to him through "the exquistic delicacy of her features, the consummate art and simplicity of her clothes" (TSP:3). In his awakening, Gordon of Mosquitoes experiences a "'resurrection'" (M:222) by taming Miss Pat Robyn through his sex and art. Similarly, through Annamaria, the artist in Pictures of
Fidelman is awakened to the "extraordinarily lovely" body of woman (PF:68).

3.6.1.2 The awakening however is not without an epistemological significance to the artist-hero, as it very often illumines his own true character, worth and identity. By knowing the woman physically again and again, Eugene Witla of The "Genius" is in fact "awakened [to] a new ... disrupting and disorganizing propensity of his character" (TG:44). The Christian Science and Angela's fateful childbirth also teach him the necessity of attaining a balance in his over-indulgent life. Amory Blaine of This Side of Paradise realizes that he is prone to both a morbid egotism and a passionate agnosticism. At the end of his story, he decides that becoming a certain sort of man matters more than becoming a certain type of artist. Though Martin Eden of London's artist-novel is awakenend to the presence of both the real and ideal woman in Ruth Morse, it nevertheless provides him with a powerful sense of aim in life: "Here was something to live for, to win to, to fight for--ay, and die for .... She lent wings to his imagination ..." (ME:8). Similarly, Fidelman experiences the deepest joy at the realization of his identity as an artist, when he knows that he has kept his "finger in art" (PF:208).
3.6.1.3 However the artist-hero's awakening is primarily a sexual initiation. The major realization of the protagonist of *The Sacred Fount* consists in his knowledge of the formula of sexual desire: "She has by an extraordinary feet of legerdemain, extracted them; and he, on his side, to supply her, has had to tap the sacred fount" (SF:24). While the Jamesean hero theorizes sex, Eugene Witla of *The Genius* who is quieted by harsh experiences yet lets at the end of his story women to enter his life again. George Willard of *Winesburg, Ohio* is excited, chastened and purified only through "the animalism of youth" (WO:298). As Isaac Sequeira remarks, Kate Swift, Louise Trunnion and Belle Carpenter make possible "George's three-part initiation - into adult life, into sexual maturity, and into the profession of writer" (Sequeira 1975:30) In *Mosquitoes*, Gordon's/David West's sexual initiation through Pat Robyn "was like he had been in a dark room and all of a sudden the lights had come on ..." (M:136). There is also similar transformation in Mr. Talliaferro as he decides by the end of the story to be cruel and brutal with women. In *Pictures of Fidelman*, the hero's sexual experience through Annamaria and other women becomes a prerequisite for his artistic excitement: "Working with the hot molten glass excited Fidelman sexually. He felt creative, his heart in his pants" (PF:201). Thus the epiphanic presence of woman,
self-knowledge and sexual initiation constitute the major aspects of the awakening of an artist-hero.

3.6.2.1 One significant way the female's artistic awakening differs from that of the male is the presence of an extra-human (and not a man as the) epiphanic object and natural scenery in the event. For instance, it is when Avis Dobell of The Story of Avis looks at the birds, she gets the insight into "what he God meant by her being Avis Dobell" (SA:32), for 'Avis' itself means 'bird'. Later a huge earthen vase agitates her into a vision of legendary women. In The Awakening, Edna's initiation takes place when she listens to a few piano readings by Madame Ratignolole and Mademoiselle Reisz. In A Woman of Genius, Olivia May's source of inspiration is 'Snockerty' which she discovers as her Shining Destiny against the oppressive Jewish God. As she paddles alone across a creek in the woods she suddenly feels herself being "touched delicately as with a flame" (WG:95). On another occasion, a brass kettle over a spirit lamp rouses her into the awareness of "unimagined possibilities for the dramatization" of the inner life of humanity (WG:141). Similarly, a broken pottery found out from a stream teaches the heroine of The Song of the Lark the truth of life which hurries past us, "too strong to stop, too sweet to lose" (SL:552). She is also animated to a volcano-like action by the sight of the soaring flight of
an eagle. What inflames the heroine of *Save Me the Waltz* into action is "a forest of white-trunked trees whose foliage flowed out of the sky [and] covered the land" (SW:194). Similarly, water, breeze, creek and quiet woods surround the scene of initiation of Mick Kelly in *The Heart Is a Lonely Hunter*. She is also stirred up by the sad song of a bird that tells Mick's own story: "The song was sad as a question without words" (HLH:413). For, Mick's head is full of musical notes but she does not possess a piano to display them. Esther Greenwood of *The Bell Jar* often goes to lie in a bath-tub to transform herself as pure and sweet as a new baby.

### 3.6.2.2 During the awakening, most of the artist-heroines feel themselves liberated from many limitations, and experience a new power descending into them. Edna Pontellier of *The Awakening* attains realizations that enable her to assert her individual existence (Mahlendorf 1985:149) by becoming a self-conscious selector in sexual reality (Bender 1991:468). She wakes out of conventions (Justus 1978:108), and through her suicide makes a return to the protective and "imaginative openness of her childhood" (Gilbert and Gubar 1989:109). Otis B. Wheeler lists Edna's five awakenings, as the experiences of personhood, true love, sensuality, love as biological trap, and existential
despair (Wheeler 1975:123). Through a playful enacting of the then-famous Methodist prayer-gathering with her female play-mates, Olivia May of A Woman of Genius experiences a lightness of personality as well as a tremor of passion in her. She had a similar awakening during the rehearsal of Magda when "suddenly from some high unknowable source, power descended" (WG:361). While suffering from pneumonia, the heroine of The Song of the Lark feels a separation from her wounded body while her 'self' is seen being "perched top of the piano or on the hanging lamp" (SL:300). Later, while passing through a forest she feels that her faulty personality gets "erased" and a sense of peaceful "inactivity" enters her. Alabama Beggs of Save Me the Waltz antagonizes her body against another female body which her husband romanticizes. Her determination to extol her own body leads to a rigorous ballet-training which makes her feet bleeding and bruised. Ironically, she is freed from all sense of sickness as the complete control of her body liberates her "from all fetid consciousness of it" (SW:134). The heroine of The Heart Is a Lonely Hunter becomes "Matured" through her sexual initiation, while Esther Greenwood of The Bell Jar experiences in her bathing and puking, a sense of having been "purged and holy and ready for a new life" (BJ:52). The self-assertion of "I am" is
kindled in her when she swims at equal pace with a man and when she attends the funeral of a female suicide.

3.6.2.3 Above all, the awakening provides the artist-heroine with a vision of the (suffering) multitude, a desire to protect them through 'artistic motherhood', and a conviction of one's own identity as an artist. For instance, looking at the birds and realizing the meaning of her own name, Phelps's heroine is able to proclaim that she "should like to be an artist ..." (SA:33). Through the vision "of sisterhood" (Kessler 1985:256), "a motley company" consisting of Cleopatra, Godiva, Aphrodite, St. Elizabeth, Ariadne, Esther, Helen, Jeanne d' Arc, Magdalene, Sapho and Cornelia visits Avis (SA:82). But seeing another picture of a suffering humanity, she cries for mercy. Similarly the vision of Edna Pontellier in The Awakening includes children at play, a quiet lady stroking a cat, and a naked man looking in hopeless resignation at a bird flying away from him. Consequently, a sense of motherhood is awakened in her, and Edna "trembled, she was choking, and the tears blinded her" (TA:28). As Olivia May in A Woman of Genius realizes it, "to be a genius ... is to feed others, yourself unfed ... it is to serve and serve, and to get nothing out of it beyond the joy of serving" (WG:234). Olivia has already been roused by a desire which is "aesthetically sympathetic" in character (WG:143). It is,
in other words, a "desire" for the "glorious striving of human art" as Thea Kronborg of Cather's fiction views it to be (SL:567). It is to this particular artistic role the female is awakened into, supported by the vision of a suffering mass, presence of natural scenery, non-human epiphanic objects, and also by an experience of liberation from personal constraints.

3.7.0 The artists' growth-structures appear to be different for the male and the female protagonists. Following two lines of growth, Oedipal/Symbolic (male:father) and pre-Oedipal/Imaginary (female:mother), both the protagonists attain growth or the possibility of desire-fulfilment. Both are attached to the mother, but the hero, because of his guilt and fear, seeks to escape to the city to be civilized and to discover possibilities of awakening into the role of an 'artist-father', desiring woman. The artist-heroine, on the other hand, being free from guilt or fear in her familial relationship finds it a pleasure to return to the country where she is awakened into the role of the inclusive love of a mother to nurture and nurse the children, artistically.